



Presents

Ozi Oma

Good News

A Master's Degree Conducting Recital

Jude Nwankwo, *Conductor*

with

SMND Concordia Choir and Ritornello Ensemble

Magnificat

*Magnificat anima mea Dominum
Et exultavit
Et misericordia
Fecit potentiam
Deposuit potentes
Esurientes implevit
Suscepit Israel
Sicut locutus est
Gloria Patri*

Antonio Vivaldi (1678 - 1741)

Mary Katherine Bucko, *soprano*
Margaret Foster, *soprano*
Christina Hera, *mezzo soprano*
Sounak "Raj" Das, *tenor*
Thomas Valle-Hoag, *baritone*

Ozi Oma

Sounak "Raj" Das, *tenor*

Laz Ekwueme (b. 1936)

Missa Brevis Sancti Johannis de Deo

*Kyrie
Gloria
Credo
Sanctus
Agnus Dei*

Joseph Haydn (1732 - 1809)

Mary Katherine Bucko, *soprano*

Ore Ofe

Ayo Bankole (1935 - 1976)

Alleluia in 7/8

Margaret Foster, *soprano*

Jude Nwankwo (b. 1982)

Leighton Concert Hall, DeBartolo Performing Arts Center, University of Notre Dame
Saturday, May 15, 1:00 PM

This is a degree recital for the Master of Sacred Music.

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Personnel

Jude Nwankwo, *conductor*

Dr. Junghwa Lee, *pianist*

Sacred Music at Notre Dame Concordia Choir

Soprano

Mary Katherine Bucko

Margaret Foster

Jessica Roberts

Alissa Plenzler

Alto

Christina Hera

Margaret Werth

Eleni Taluzak

Lorraine Mihaliak*

Tenor

Sounak "Raj" Das

Howard Eckdahl*

David Marshall*

Bass

Thomas Valle-Hoag

Adrian Volovets

Emmanuel de Leon Jr.*

Ritornello Ensemble

Roshan Chakane, *organ*

Jennet Ingle, *oboe*

Timothy Henderson, *oboe*

Jameson Cooper, *violin*

Vince Kurtz, *violin*

Nathan Berkey, *viola*

Sara Thomas, *cello*

Philip Serna, *bass*

Micah Detweiler, *drums*

Dr. Rose Wollman, *Ritornello ensemble coordinator*

Jude Nwankwo is a student of Dr. Nancy Menk

**assistant conductors*

Texts and Translations

Magnificat

Magnificat ánima mea Dóminum.	<i>My soul doth magnify the Lord.</i>
Et exultávit spíritus meus: in Deo salutári meo.	<i>And my spirit hath rejoiced in God my Savior.</i>
Quia respéxit humilitátem ancíllae suae:	<i>Because He hath regarded the humility of His servant:</i>
Ecce enim ex hoc beátam me dicent omnes generatiónes.	<i>For behold from henceforth all generations shall call me blessed.</i>
Quia fécit mihi mágna qui pótens est: et sánctum nómen eius.	<i>Because He that is mighty hath done great things to me; and holy is His name.</i>
Et misericórdia eius in progénies et progénies tíméntibus eum.	<i>And His mercy is from generation unto generations, to them that fear Him.</i>
Fécit poténtiam in bráchio suo: dispérsit supérbos mente cordis sui.	<i>He hath shewed might in His arm: He hath scattered the proud in the conceit of their heart.</i>
Depósuit poténtes de sede: et exaltávit húmiles.	<i>He hath put down the mighty from their seat, and hath exalted the humble.</i>
Esuriéntes implévit bonis: et dívites dimísit inánes.	<i>He hath filled the hungry with good things; and the rich He hath sent empty away.</i>
Suscépit Ísrael púerum suum: recordátus misericórdiae suae.	<i>He hath received Israel His servant, being mindful of His mercy:</i>
Sicut locútus est ad patres nostros: Ábraham, et sémini eius in saecula.	<i>As He spoke to our fathers, to Abraham and to his seed for ever.</i>
Glória Patri, et Fílio, et Spirítui Sancto,	<i>Glory be the Father, and to the Son, and to the Holy Spirit,</i>
Sicut erat in princípío, et nunc, et semper, et in saecula saeculórum. Amen.	<i>As it was in the beginning, is now, and ever shall be, forever and ever, Amen.</i>

Ozi Ọma

Igbo

Ozi ọma, Messiah a bia, Ozi ọma, Messiah a bia
Ozi ọma, na Jesu a bia, Ozi ọma ka Jesu bu
Unu a fugo ka Jehovah si fu anyi n'anya
K'uwa golie nu na Jesu a bia

Nsọ, nsọ ka Jesu di; Nsọ, nsọ ka nwa Mary di
Nsọ ka nwa Jehovah di; Nsọ, nsọ ka Jesu di
K'uwa nalu ozi nke Mo-ozii na ekwusa
“Udo ga adi n'uwa: na Jesu a bia

Mgbilingba na ara n'igwe; mgbilingba na ara n'uwa o
Ozi ọma, Jehovah e mee; Ozi ọma ka Jesu bu
Out ndi Mo-ozii n'ekwe, “Alleluia
Kene Jehovah na Jesu a bia”

English (a poem based on the Igbo text)

*Good news, good news! the Saviour comes;
Good news, good news, we need no more fear;
God is with man united now; Good news, good news, the Lord is here!
His love for mankind is now full expressed in the holy one, our Jesu the blest.
Praise the holy one in love here expressed; Praise the holy one, our Jesu the blest.*

*Holy, holy, Emmanuel, holy, holy is Mary's dear son;
Holy, holy, what unity! Holy, holy, God, man in one.
Heavens resound the angelic refrain: “Peace abounds on earth, goodwill towards men!”
Let us then rejoice, the Saviour is here; Let earth raise her voice, the Saviour is here;*

*Ding dong, ding dong, the church bells ring;
Ding dong, ding dong, the echoes reply.
“Alleluia,” the angels sing; “Alleluia,” let us all cry.
Hear ye the heavenly host they proclaim: “Glory be to God, praise his holy name!”*

Missa Brevis Sancti Johannis de Deo

Kyrie

Kyrie eleison

Lord have mercy

Christe eleison

Christ, have mercy

Kyrie eleison

Lord, have mercy

Gloria

Gloria in excelsis Deo

Glory to God in the highest,

et in terra pax hominibus bonae voluntatis.

and on earth peace to people of good will.

Laudamus te, benedicimus te, adoramus te, glorificamus te,

We praise you, we bless you, we adore you, we glorify you,

gratias agimus tibi propter magnam gloriam tuam,

we give you thanks for your great glory,

Domine Deus, Rex caelestis, Deus Pater omnipotens.

Lord God, heavenly King, O God almighty Father.

Domine Fili unigenite, Iesu Christe,

Lord Jesus Christ, Only Begotten Son,

Domine Deus, Agnus Dei, Filius Patris,

Lord God, Lamb of God, Son of the Father,

qui tollis peccata mundi, miserere nobis;

you take away the sins of the world, have mercy on us;

qui tollis peccata mundi, suscipe deprecationem nostram.

you take away the sins of the world, receive our prayer;

Qui sedes ad dexteram Patris, miserere nobis.

you are seated at the right hand of the Father, have mercy on us.

Quoniam tu solus Sanctus, tu solus Dominus,

For You alone are the Holy One, you alone are the Lord,

tu solus Altissimus, Iesu Christe,

you alone are the Most High, Jesus Christ,

cum Sancto Spiritu: in gloria Dei Patris. Amen.

with the Holy Spirit, in the glory of God the Father. Amen.

Credo

Credo in unum Deum, Patrem omnipotentem,

I believe in one God, the Father Almighty,

factorem cæli et terræ, visibilium omnium et invisibilium.

maker of heaven and earth, of all things visible and invisible:

Et in unum Dominum, Jesum Christum,

And in one Lord, Jesus Christ,

Filium Dei unigenitum, et ex Patre natum ante omnia sæcula.

the only-begotten Son of God, born of the Father before all ages;

Deum de Deo, Lumen de Lumine, Deum verum de Deo vero,

God from God, Light from Light, true God from true God;

genitum non factum, consubstantialem Patri;

begotten, not made, consubstantial with the Father,

per quem omnia facta sunt.

by whom all things were made;

Qui propter nos homines et propter nostram salutem descendit de cælis.

who for us men and for our salvation descended from heaven.

Et incarnatus est de Spiritu Sancto ex Maria Virgine, et homo factus est.

He was incarnate by the Holy Ghost out of the Virgin Mary, and was made man.

Crucifixus etiam pro nobis sub Pontio Pilato passus, et sepultus est,

He was crucified also for us under Pontius Pilate; he suffered and was buried:

et resurrexit tertia die, secundum Scripturas,

And he rose again on the third day according to the Scriptures:

et ascendit in cælum, sedet ad dexteram Patris.

And ascended into heaven, and sits on the right hand of the Father:

Et iterum venturus est cum gloria, iudicare vivos et mortuos,

And the same shall come again, with glory, to judge the living and the dead:

cuius regni non erit finis;

Of whose kingdom there shall be no end;

Et in Spiritum Sanctum, Dominum et vivificantem,

And (I believe) in the Holy Spirit, the Lord and life-giver,

qui ex Patre Filioque procedit.

who proceeds from the Father and the Son,

Qui cum Patre et Filio simul adoratur et conglorificatur:

who, with the Father and the Son, together is worshiped and glorified,

qui locutus est per prophetas.

who has spoken through the prophets.

Et unam, sanctam, catholicam et apostolicam Ecclesiam.

And (I believe in) one, holy, catholic, and apostolic Church,

Confiteor unum baptisma in remissionem peccatorum.

I confess one baptism for the remission of sins.

Et expecto resurrectionem mortuorum,

And I await the resurrection of the dead:

et vitam venturi sæculi. Amen.

and the life of the coming age. Amen.

Sanctus

Sanctus, Sanctus, Sanctus Dominus Deus Sabaoth;

Holy, Holy, Holy Lord God of Hosts;

pleni sunt coeli et terra gloria tua

Heaven and earth are full of Your glory.

Hosanna in excelsis

Hosanna in the highest

Benedictus qui venit in nomine Domini.

Blessed is He who comes in the name of the Lord

Hosanna in excelsis

Hosanna in the highest

Agnus Dei

Agnus Dei, qui tollis peccata mundi, miserere nobis

Lamb of God, who takes away the sins of the world, have mercy on us

Agnus Dei, qui tollis peccata mundi, miserere nobis

Lamb of God, who takes away the sins of the world, have mercy on us

Agnus Dei, qui tollis peccata mundi, dona nobis pacem

Lamb of God, who takes away the sins of the world, grant us peace

Ore Ọfẹ

Ore ọfẹ Jesu Kristi Oluwa

The grace of our Lord Jesus Christ

ati ife Ọlorun

and the love of God

ati idapo t'Emi mimo

and the fellowship of the Holy Spirit

Ko ma ba wa gbe titi lai lai. Amin.

Be with us now and for ever. Amen.

Alleluia in 7/8

Praise the Lord with all your heart,

Praise him with all your heart,

and shout Alleluia to his holy name.

Alleluia!

He has done great things for us,

Let's thank him and praise his holy name,

Let's shout Alleluia to his holy name.

Alleluia!

Program Notes

This recital is a reflection on Christ as the good news to the world. The theme of the recital – *Ozi oma* (Good news) – captures Christ as the gift of God to the world, thus, the repertoire reflects different phases associated with Christ's life and death. Vivaldi's *Magnificat* and Ekwueme's *Ozi Oma* celebrate Christ's birth, Haydn's *Missa Brevis* honors his death, Bankole's *Ore Ofẹ* is a supplication, while Nwankwo's *Alleluia* is an exclamation of praise and thanksgiving. The theme also reflects the current state of the world, especially the COVID-19 pandemic and the gradual return to normalcy in some parts of the globe. It is good news that the world, especially the United State of America, is gradually coming out of a global pandemic. It is good news that the University of Notre Dame is gradually relaxing its COVID protocols. It is the good news of Christ that the world needs no more fear.

Antonio Vivaldi's *Magnificat* is a setting of the Gospel of Luke 1: 46–55. The text is a song of praise sung by the Blessed Virgin Mary when she visited her cousin, Elizabeth, after the immaculate conception. While his *Gloria* is much better known now, Vivaldi's setting of the *Magnificat* is acknowledged as his most well-known and extensively distributed sacred choral composition during his lifetime. There are four known authentic versions of this piece; RV 610, RV 610a, RV 610b, and RV 611. The earliest of these versions, RV 610b, was composed in 1715 for an orphanage for girls known as Ospedale della Pieta for use during the vespers service. The second and third versions, RV 610 and RV 610a, respectively, were composed between the late 1720s and early 1730s. They are a revision of the first version with tenor and bass voices added. The latest version, RV 611, was composed in 1739. In this version, Vivaldi composed more elaborate arias for the soloists.

The second edition of Vivaldi's *Magnificat*, RV 610, will be performed at this recital. It is in nine movements, for SATB chorus, soloists, strings, oboes, and organ. Vivaldi begins the first movement in a slow tempo with a declamation of the text '*Magnificat anima mea Dominum*' by the voices and instruments in homophony in the key of G minor. This is followed by a contrapuntal texture leading to the end of the movement. The second movement, *Et exultavit spiritus meus*, begins with an instrumental prelude followed by three short solo lines sung by the soprano, mezzo-soprano, and tenor, respectively, with a brief interjection from the chorus during the mezzo-soprano's solo. The third movement, *Et misericordia ejus*, employs an imitative counterpoint that begins with a theme introduced by the alto, which is then passed to other voice parts. The fourth and fifth movements, *Fecit potentiam* and *Deposuit potentes*, respectively, are connected; there is no break between them. While the fourth movement is in a homophonic texture, the fifth

movement is monophonic and highlights the text. The sixth movement, *Esurientes im plevit bonis*, is a duet for two sopranos and consists of imitations and parallel harmony between the two voices. The seventh movement, *Suscepit Israel*, begins slowly with all parts in homophony, which is followed by a call and response between the lower parts and the upper part in a faster tempo. The eighth movement, *Sicut locutus est*, is for three parts: soprano, alto, and bass. It is imitative and contrapuntal at the beginning and middle sections then concludes in homophony. The last movement, *Gloria Patri*, begins with homophony and ends with a fugue.

Ozi Oma (Good News) is an Igbo (Nigerian) Christmas carol composed by Laz Ekwueme in 1969, during his doctoral studies at Yale University, New Haven, Connecticut. It is an acapella piece for a tenor solo and SATB (*divisi*) chorus and is one of Ekwueme's contributions to advanced choral works in the Igbo language after Nigeria's independence in 1960. The piece, which can be described as an amalgam of African and Western musical elements, explores the contrapuntal use of the Igbo language in choral music. While the melody is pentatonic and follows the tonal inflections of the Igbo language, the harmony is predominantly Western, especially with the use of added sixth chords and chromaticism. The text of the work is in three verses with the same melodic line in each. Ekwueme treats the verses uniquely through changes in harmony, texture, and tonality, consequently creating a type of strophic form with variations in four sections (A-A¹-A²-A³). He begins the first verse in the key of F major with the melody in the tenor solo while the chorus hums. This is followed by a homophonic texture in the second verse and then a call and response subsection led by the solo. In the third verse, Ekwueme returns the melody to the solo while the chorus accompanies it with new harmonic variations. He presents the last section in the key of B-flat major beginning in a contrapuntal texture with a canon between basses and tenors, then basses and sopranos, then he moves to a homophonic texture, and concludes with a return of the melody to the soloist.

Missa Brevis Sancti Johannis de Deo is the second of the three *Missa breves* by Joseph Haydn; it was composed in 1774. This Mass, also known as *Kleine Orgelmesse* (Little Organ Mass) because of the extensive organ solo in the *Benedictus*, is scored for soprano solo, SATB chorus, two violins, and continuo (organ, cello, and bass). Haydn wrote the Mass for the order of the Barmherzige Brüder, also known as Brothers of Mercy, in Einsenstadt, whose founder and patron saint was St. John of God, thus, the name of the Mass – *Missa Brevis Sancti Johannis de Deo*. *Missa breves* are intended to be short, thus, it was common during the classical era to abbreviate movements with long texts by treating them polytextually - the simultaneous setting of multiple texts. Consequently, Haydn handled the *Gloria* and *Credo* accordingly. This Mass was first performed in the hospital chapel of the Barmherzige Brüder with Haydn playing the organ.

The homophonic *Kyrie* is in ternary form (ABA¹). It begins in B flat major, modulates to F major just before the *Christe* section, and returns to the home key with the modified repeat of the *Kyrie*. Haydn portrays the penitential character of the *kyrie* through the slow tempo. In the *Gloria* and *Credo*, Haydn set multiple layers of text simultaneously to reduce the length of the movement. Each voice part sings a different section of the text; the liturgical text becomes difficult to understand when polytextuality is employed. Haydn uses brief moments of homophony to highlight specific lines of text including: ‘*cum Sancto Spiritu*’ in the *Gloria* and ‘*ex Maria Virgine*’ in the *Credo*. While the *Gloria* is in a triple meter, the *Credo* begins in a quadruple meter and ends in a triple meter. The *Sanctus* begins with imitative polyphony in 6/8 meter that is followed by a homophonic setting of *Pleni sunt Coeli et terra* and concludes with a fugato for the ‘*Osanna*’. The *Benedictus* begins with an organ solo in the key of E-flat major, later joined by a soprano solo that results in a virtuosic dialogue between the organ and voice. The movement concludes with a repetition of the fugato used in the ‘*Osanna*’ of the *Sanctus* with a slight adjustment in the bass to aid the transition from E-flat major to B-flat major. The *Agnus Dei* is in theme and variation form owing to its liturgical function. The first statement of the *Agnus Dei* is in B-flat major, the second in G minor, and the third in C minor. Haydn concludes by returning to the home key and ending on a very soft dynamic to suggest peace and tranquility.

Ore Ofe (The Grace) is a setting of 2 Corinthians 12:14 in the Yoruba language (Nigerian) for SATB choir by Ayo Bankole, a Nigerian organist and composer. The piece is a product of the interaction of stylistic components of African traditional music and Western music. His experience as a trained organist at Cambridge University, England is evident in his employment of the passacaglia ostinato technique in the composition. *Ore Ofe* is modal (Dorian), polymetric, and asymmetric, while still adhering to the tonal inflections of the Yoruba language and rhythmic textures reminiscent of Yoruba drum music. The work is in four sections. It begins with a slow declamation of the text *Ore ofe Jesu Kristi Oluwa* (The grace of our Lord Jesus Christ) by the three upper parts in parallel harmony, followed by a repetition of the theme in the bass part ending with a pedal note while the upper parts make their way to the cadence. The second section begins with imitative counterpoint that leads to ostinati in the alto, tenor, and bass on the text *ife Olorun* (love of God). Here Bankole employs polymeters using six, nine, and four quarter notes to the measure in bass, tenor, and alto parts, respectively, while the soprano performs variations of the prior established themes in the piece. In the third section, *ati idapo t’emi mimo* (and the fellowship of the Holy Spirit), the tempo becomes faster. Bankole paints the text with cluster chords to depict the “fellowship of the Holy Spirit.” The last section returns to the original tempo and concludes

with a pedal note in the bass on the word *lailai* (forever) while the upper parts respond with *Amin* (Amen) in a wave-like manner.

Alleluia in 7/8 is a song of thanksgiving to God composed by Jude Nwankwo in 2004 after listening to recordings of Greek-American composer Yiannis Chryssomallis, professionally known as Yanni. Nwankwo was particularly inspired by Yanni's *Santorini*, one of the pieces Yanni performed during a concert he had in Greece in 1994, *Live at the Acropolis*. *Alleluia in 7/8* is a joyful song for soprano solo and SATB chorus, accompanied by piano, strings, and drums. It is in a strophic form and begins with an instrumental introduction, followed by the soloist singing the first verse and the choir singing the exuberant refrain. In the second verse, there is a dialogue between the soprano soloist and chorus that is then followed by a homophonic presentation of the verse and the refrain. This is followed by the refrain in a new key with a descant sung by the soprano soloist. The piece ends with a rousing coda section in the home key.

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